# *Social and Political Views in selected Plays of George Bernard Shaw*

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Although the first profitable writings of George Bernard Shaw (18-56-1950) was music and literary criticism but his talent was for drama. He authored more than sixty plays, which deal with different problems and ideas. He examined marriage, government, class privilege, and equal rights for men and women, etc. Shaw as a dramatist continued to write, not propaganda or pamphlet, but plays. He remained fundamentally an artist to the end of his life. As an artist he aimed at rendering the social and political systems as he saw them, not as he would like to see them .Reading his purpose as a playwright, Shaw once made this statement:

I am not ordinary dramatist in general practice, I am a specialist in immoral and heretical plays. My reputation has gained by my persistent struggle to force the public to reconsider morals. In particular, I regard much current reaction as disastrously wrong. I regard certain doctrines of Christian religion as understood in English today with abhorrence. I write plays with the deliberate objectof converting the nation to my opinion in these matters.(1)

Shaw considered writing as a way to further his view. He uses his greatest gift as a playwright to illustrate his theme. Ifor Evans stated, "the combination of wide social enthusiasms with a gift for comedy was, to say the least, unusual, and it is thus that Shaw's plays have a quality all their own".(2) Shaw was neither a propagandist nor a dramatic pamphleteer but an artist, for whom ideas were of prime importance . This study will concentrate on

Shaw's social and political views in following plays: *Candida, Arms and the Man, Mrs. Warren's Profession, The Widowers' Houses, Major Barbara, The Apple Cart, and Geneva.*

Shaw's reading for the American author, Henry George and the socialist, Karl Marx, influenced most of his political and social views. Shaw developed his interest in economic doctrines and problems after reading *Progress and Poverty* by Henry George. [(3)] He concluded that private ownership of land and its exploitation for personal profit was a form of theft and advocated equitable distribution of land and natural resources. He read Karl Marx's *Daskapital* which converted him into a socialist. In 1884, he joined the newly formed Fabian Society, which accorded, with his belief. Shaw believed that reform should be gradual and induced by peaceful means rather than by outright revolution .[(4)] In his early years as a socialist Shaw believed that the civilized societies was improved by legislation aiming at equality ,reducing in various ways the fortune of the rich in order to help the poor . As he grew older, he trusted less in the power of parliament to increase human welfare and happiness. He believed that a good society required good laws which are made by good people but good laws passed by a few do not necessarily make a good society .[(5)] His reading of the works of English poet Shelly has some influence in leading him to become a Vegetarian . He believed that animals are human fellow creatures not to be slain for human food.[(6)]

As an imitator of Ibsen, Strindberg, Chekhov or Shakespeare, Shaw produced work that was different from his models in tone and quality. In several of his plays, Shaw deliberately chose a familiar plot. Instead of trying to invent some new plots or situations, he was content to take an old one that he might deal with it in a new way and lead people to about typical human situations and problems. He hoped to encourage the reader to

break away from opinions and ideas which they had accepted without question as a matter of social custom .[7]

In *Canadian*, Shaw diagnoses social ills in relation to the woman's world of home and family life. Shaw presents the domestic woman, Candida, in a strange dilemma to choose the clergyman, her husband James Morell or alternatively her young poet, Marchbanks. Both of them went to win her love and loyalty. They both adore her in quite different ways and for quite different qualities but they forget she is her own woman. Candida is attracted to them for their different qualities. She finally chooses her husband Morell. The title of the play is derived from the name of the central character Candida. The word Candida means openness or frankness, which reflects Shaw's purpose to talk frankly about love and the place of a domestic woman in society.

Morell is a highly cultured and respected man in society. He is an ideal husband whose marriage is shaken by the arrival of the young poet. He is heavily dependent in his wife in all household matters and cannot think of living without her, she is his " greatest treasures on earth."[8] She is one of his properties because she is economically dependent on him. It seems that intelligence not sentimentalism that governs their marriage. Candida chooses her comfortable though boring husband over the passionate poet. She chooses to be a respectable wife of a respectable husband. The appearances are kept. However, all these have no reality in them. They have hollowness inside .*Candida* reflects Shaw's view in marriage:

When the social organism becomes bent on civilization , it has to force marriage on family life on the individual , because it can perpetuate itself in no other way whilst love is still known only by fitful glimpses , the basis of sexual relationship

being in the main mere physical appetite . Under these circumstances men try to craft one making it a point of public decency … .[9]

Candida like most of Shaw's women believes that marriage and motherhood to be her proper duty. Woman in Shaw's philosophy is of primary importance in society because she is the bearer of better children, while man is the instrument through whom woman's destined function is fulfilled. Whereas the conventional belief is that the man selects and masters the woman he desires to marry, in Shaw's plays, the woman seeks out and masters the man she has selected to be the father of her children. He believed that woman is unconsciously controlled by the Life Force, the divine spirit in everybody. Therefore, they have the superior rank and active control[10]. Shaw believed that the self-respect that woman has lost as a wife, she regains as a mother .Her importance to the community is compared favorably with man business. She is wanted in the house, in the market and she is wanted by the children .[11]

Shaw was among the limited number of men who supported the principle of equality between man and woman. Most of his heroine have the characteristics of the New Woman.[12] They are independent in spirit , self- confident , clear –headed ,morally courageous and emotionally well controlled .Candida is not only a faithful wife , she is a strong woman , has the power to make her own choice . She chooses her husband who needs her more than her lover. She prefers to be the strong partner by choosing the role of wife sister and mother to her husband. In a long speech at the end of the play, Candida explains to Eugene why she chooses Morell:

> Ask James's mother and his three sisters what it costs to save James the trouble of doing anything but be strong, clever, and happy. Ask me what it costs to be James's mother and three sisters and wife and mother to his children all in one.(13)

Candida refuses to follow the longing in her own heart for the passion and excitement that the younger suitor's presence has allowed her . Unlike Candida, Raina in *Arms and the Man* is shown to be a girl full of romantic temperament .She is full of romantic illusion about love. Raina believes in the heroic and chivalrous life .She is a dreamer. She loves a romantic young man, Major Sergius. Sergius is selected by Raina's mother to be her daughter husband because he is hansom and belongs to a rich family. Sergius fascinate her more than Raina, who is attracted by Sergius's victory in the battle against the Serbs. Their love is not based on biological or instinctive attraction. According to Shaw it is an artificial relationship . Raina and Sergius had this higher love but they could not keep it up . After a spell of higher love with Raina , Sergius seeks a diversion in flirting with Louka. Shaw believed that romantic love is only a pleasant illusion which attracts people to undertake the serious duties of parenthood "love as a practical factor in society, is still a mere appetite ".(14)

Like other important subjects that affect society, Shaw, in *Arms and the Man* takes up war for a satiric treatment . He criticizes a society that looks to war as a noble adventure. Serguis at first and especially in Raina's eyes, is a traditional hero, leading the change "like an operatic tenor".(15)Later Sergius resigns from the army , having realized that warfare is far from his ideal , that "…war !the dream of patriots and heroes ! A fraud, Bluntschli. A hollow sham, like love."(16) Shaw was strongly attacked for implying that ordinary soldiers were usually concerned with simple

surviving rather than becoming heroes, and that food was sometimes more important than ammunition. Ivans Wilson argued that "modern war taught us that Shaw was largely right. Bluntschli is certainly not a heroic figure; he has joined as a mercenary, and for him war is a regrettable necessity, not a chance to obtain glory. "[17] Later Sergius realizes that soldiering is "the coward's art ".[18]

In Arms and The Man, the setting and stage direction contain more than are commonly given, to illustrate Shaw's ideas .The class differences which is one of social ill that Shaw diagnoses, plagues the text of *Arms and The Man* . For instance, the introduction of Raina is not that values her inner life , but those of outer appearances that is of great importance to her and her family. She is introduced on the balcony intensely conscious of the romantic beauty of the night and the fact that her beauty is part of it .Shaw gives a long description of her fashionable clothing and the luxurious furniture:

> Night: A lady's bedchamber in a small town near the Dragoman Pass, late in November in the year 1885. Through an open window with a little balcony a peak Balkan wonderfully white and beautiful in the starlit snow, seems quite close at hand though it is really miles away the interior of the room is not like anything to be seen in the west Europe.[19]

There is along description of Raina's fur cloak ,the room , the chairs ,the tables the carpet and the paper of the walls without referring to what Raina is or what she thinks of her class position . It is made clear that she is within upper class and strives to maintain the outward appearances through her luxurious clothing and through choosing a rich man ,Sergius, to be her husband . Shaw criticizes the social ills through the description of the complex and empty life of the upper class. For instance, the dance of Raina and Sergius as they simply sit for dinner, the narrator states:

Raina[suddenly coming round the corner of the house and standing at the top of the steps in the path] Raina is here … she makes a charming picture as they turn to look at her. She wears an underdress of pale green silk… Sergius goes impulsively to meet her. Posing regally. She presents her hands: he drops chivalrously knees and kisses her it.(20)

This is very detailed and complex routine that Raina and Sergius act and reprehensive of the ideal chivalric behavior which associated with the elite. This stands in a sharp contrast to the setting of Nicola and Louka which is not dreamy. The narrator only states where they are in physical space.

In *"Mrs. Warren's Profession* " Bernard Shaw criticizes the upper class for their materialistic philosophies .He demonstrates his criticism through two main characters: Mrs. Warren and Mr. Croft who portray the role of materialistic belief in society. Both of these individuals share much wealth and they believe that money made them important persons in society. Vivie, Mrs. Warren's daughter, who has no materialistic desire expresses Shaw's believes and opinions in materialistic society as we will see later. When Frank Gardener reveals his desire to marry Vivie ,Mrs. Warren protests heavily , partly because she does not want her daughter to marry a person with little money and little property. Mrs. Warren still pursues her profession as a prostitute . She could have quit the profession a long time ago when her financial needs were satisfied but she is too greedy , wanting more money and luxury, she said: "And then it brings in the money. No it's no use : I can't give it up ".(21)Mrs. Warren tries to defend her actions before her daughter . She justifies in advising her daughter that money has protected her from the brute facts of the industrial life by which that money is made. On one hand Mrs. Warren is admitting that what she is doing is wrong , but on the other hand when Vivie says to her : " It's only good manners to be

ashamed . It's expected of a woman".[22]She she replies:"Yes , I am ashamed , but only because I'm supposed to be. "[23] Mrs. Warren does not care about the immoralities of her work , making money is the only impotant thing to her .Morgan stated : " It was patently Shaw's intention to achieve a transference of the horror and shame conventionally associated with the sex- trade to its normally accepted and respected counterpart in the economic and social organization of society ".[24]

Mrs. Craft is more materialistic than Mrs. Warren . He believes that Vivie should marry him because he has wealth , he does not see a problem in being twenty – five years old or being disliked by Vivie . Mr. Craft financially supported Mrs. Warren's profession ,he says : " There are not many men would have stood by her as I have . I put no less than $4000 into it from first to last[25] . He tells Vivie this trying to impress her with mony and what investments he is capable of . He does not feel ashamed for using Vivie's mother because he does not believe that it is immoral . He thinks that money is the only thing that has importance to him . Morgan argued :

> Croft himself is the simple instinctual answer to the questions that remain to be reasonably answered: what is horrible about the continuous of the business? And prevailing economic and social structure to which the business in fact conforms translated, Crofts stands for the principle of idleness and waste and callousness, which society not merely tolerate but reward for bullying attitude that feeds on the subjection of workers and woman and is antithesis of genuine authority.[26]

The entire play Vivie is not impressed by the materialistic believes of Mr. Craft and Mrs. Warren. The final dialogue between Mrs. Warren and Vive, expresses her point of view : " If I took your money and devoted the rest of my life to spending it

fashionably , I might be as worthless and vicious as the silliest woman could possibly want to be ".[27] Vivie does not believe in showing off and spending money , especially if the person has not earned the money himself . She criticizes the society for accepting such types of people like Mr. Croft and Mrs. Warren: " When I think of the society that tolerates you, and the laws that protect you. When I think of how helpless nine out of ten young girls would be in the hands of you and my mother _ the unmentionable women and capitalist bully ".[28] Shaw connects materialism to greed and immorality . He criticizes the materialists and the society that tolerates them.

*Major Barbara*, has been acclaimed as one of Shaw's finest play Shaw intended to call it *Andrew Undershaft's Profession* to bring out the relation between a trade or occupation and greed implicit in its pursuit. In *Mrs. Warren Profession* and *Major Barb*, practice of the occupation is permitted by society while official morality disapproves. [29]The whole play is concerned with money. The first scene opens in the luxurious library of the house in Walton Crescent and is dominated by the luxurious appearance of Lady Britomart .She has been living away from her husband Andrew Undershaft with their elder daughter Major Barbara who is a major in the Salvation Army. Their younger daughter, Stephen, their son, Charles Lomax a suitor of Sara and Adolechas Cusins, a professor of Greek who is engaged to Barbara

*Major Barbara* deals with paradoxical situation where the attempts of Salvation Army to remedy social evils can only be continued through the charity of those whose money is caused by those evils. Here Shaw explains that even the noble enthusiasm of the girl who becomes a Salvation Army officer fails under the brute power of her father who is a modern capitalist. The main theme of the play is centered in conflicting social and moral ethics. Barbara wants to save the sole of her father and he wants to

convert her to his philosophy. Undersheaft believes that poverty is a crime. He accepts that man must have money to make care of his basic needs and until those needs are met , man cannot have any intellectual or spiritual pursuits . He believes that it is okay to make a fortune from making and selling guns and it is better to be a thief than die as a pauper :

Leave it to the poor to pretend that poverty is a blessing , leave to the coward to make a religion of his cowardice, by preaching humility; I had rather be a thief than a pauper. I had be a murder than a slave. I do not to be either; but if you force, the alternative on me, then by Heaven I'll choose the braver and more moral one.[30]

In contrast Barbara believes that if the poor are treated kindly and given charity, they can turn them good people, saving their souls. At the beginning of the of the play , Barbara feels that she can save the soul of the hungry and needy who come to the Salvation Army . She accepts all of their teachings and tenets:

Barbara: … there are neither good men nor scoundrels ;there are just children of father; and the sooner they stop calling one another names the better they didn’t talk me: I know them. I have score of them through my hands scoundrels criminals, infidels, Philanthropists, missionaries, county councilor, all sorts. They're all just the same sort of sinner; and there's the same salvation ready for them all.[31]

However, she soon gets disillusioned about her ideals. She discovers that the army is dependent on the capitalists who are dealers in death and destruction. Ultimately, the money governs in society.

Undershaft makes certain that the workers in his factory are given a good life and arise above poverty. He knows that a hungry man

cannot think lofty or worry about his life. Morgan explained that *Major Barbara* explores the relation between the employer and the worker as well as the ethics of investment in destruction. She added that though Shaw did not forget the control of money is an essential instrument of power in actual society but he believed that when :

...a public authority, itself equipped with money and power, may start to bargain. It is power that Undershaft and Lazurus trade in physical force- the weapon of war- a genuine product of labor and an efficiently organized society, with nothing shoddy about it however it is not force for peaceful constructive uses, but for brigandage or defense against it, if they can pay the fair price which is not just money but will.(32)

It is a society in which destruction has its proper place and even religion and morality must change in order to survive . Barbara finally tries to think of a new social order in which money for which she was betrayed, bought freedom of the bully, Bill Walker's soul. Cusins expresses the implication of this freedom in his declaration:

… I now want to give the common man weapons against the instinctual man. I love the common people. I want to arm them against the lowers, the doctors, the priest, the literary men the professors, the artist and the politician, who, once in authority, are more disastrous and tyrannical than all the fools, rascals and impostors. I want a power simple enough for common men to use, yet strong enough to force the intellectual oligarchy to use its genius for the genera.(33)

Miss. Morgan argued that the acceptance of humankind that whatever is generally accepted must be right prevents revolution or evolution. Due to that the social order is kept static by inducing

an easy "determinism in the minds of any idealists who consider themselves detached enough to want reform ".[34]Barbara and Cousin are brought to the realization that they are part of the social system and they cannot change. Therefore, they try to think in another way to fit the facts. They accept Undershaft advice:

Undershaft: come, come, my daughter don't make too much of your little tin pot tragedy… you have made for yourself something that you call a morality or a religion or what not. It doesn't fit the facts. Well, scrap it. Scrap it and get one that does fit. That is what wrong with the world at present. It scraps its obsolete steam engines and dynamos; but it won't scrap its old prejudices and its old moralities and its old religions and its old political institutions….[35]

The view of society that *Major Barbara* unfolds is of a "conspiracy"[36] between the aristocratic in birth and the self-made middle class against the poorest of the community. Such conspiracy is shown more vividly in *Widowers'* Houses. The play starts with a poor but aristocratic young doctor named Harry Trench and his friend William Cokane are vacationing at Remagen on the Rhine. There they encounter fellow travelers; Mr. Sartorious, and his daughter Blanche. Harry and Blanche fall in love and become engaged. The high point of the play is the discoveries by Trench. The first discovery is that Sartorius' wealth is derived from slum tenement then that his income comes from the same source. The first discovery makes him refuse to receive with Blanche any money from her father. The second discovery humiliates him and enables him to return to Blanche. Homer E. Woodbrighe says that Trench return to blanche seems " highly improbable; if it is accepted as credible, it destroys all respect for his character."[37]Another main character is Liskcheese. He starts out as Srtorius's rent collector, who is fired because he spent a small

amount of Sartorius money to repair a dangerous staircase in one of the slum dwelling. H e refuses later as a rich self-made man, strewed and moral enough to cash in the slum to his own advantage. Harry and Lickcheese are like Barbara and Cousin, brought to realize that they are part of this system and they are afraid that they cannot survive outside it. Miss. Morgan added, "The aim of conspirators is to persuade all potential reformers of the inevitability of the prevailing system and helplessness of individuals to change a condition of society that all right-minded men deplore."(38)

Shaw criticizes the social evil of landlordism through Sartorius, who does not apologies for his bad treatment of the poor. He even sees himself as a kind of public supporter making roofs over the head of the poor and protecting them from being left cold. He claims that he does not make improvement in his properties because residents destroy any improvement in their houses as a matter of everyday life. They waste his money and force him to raise the rent for the people. The play unfolds a society in which the wealth of rich people is extracted as a rent from the class that the rich strives to keep poor and helpless. The upper and middle classes won in the struggle while the working class is lost in this society.

With *The Apple Cart*, Shaw moves away from the domestic plays with political and social implications to a political satire of public life. The play opens in an office in the royal place. *The Apple* Cart is a trail of strength between King Magnus and his Ministers with a discussion of democracy and hereditary monarchy. Shaw summarized the play:

I had written a comedy in which a King defeats an through the press and the platform: in short, to reduce him to a

cipher. The King's reply is that rather than be a cipher he will abandon his throne and take his obviously very rosy chance of becoming a popularly elected Prime Minister himself… The comedic paradox of the situation is that the King wins, not by exercising his royal authority, but by threatening to resign it and go to the democratic poll.(39)

The play starts with the King's secretaries Pamphilius and Sempronius introduce us to the general set. Then fellow a long interview between the King Magnus and Mr. Boanerges. The interview gives hints about Shaw's political views of hereditary monarchy and democracy. King Magnus is presented with more respect and wiser than any other character of the play who reflects Shaw's opinions. Magnus believes that he is a king because he was the nephew of the old king, and because his two older brothers died. He does not win his position by his merit or because he is the suitable man. He says, "If I had been the stupidest man in the country I should still be its king."(40) While presidents are chosen by people who want strong people to protect them from the rich. He adds that he is very secure because he escapes "the dreadful and demoralizing drudgery of electioneering."(41)Boanerges argues that :

No king on earth is as safe in his job as a Trade Union Official. There is only one thing that can get him sacked; and that drink. Not even that, as long as he doesnt actually fall down. I talk democracy to these men and women. I tell them that they have the vote, and that theirs is the kingdom and the power and the glory. I say to them "You are supreme: exercise your power... That's democracy; and a splendid thing it is too for putting the right men in the right place.(42)

In Mr. Baonerges we see a labor leader union boss who can command the union to do as he says. In Ballus, the Home Secretary, we see a man whose brother runs Breakages Limited, the most powerful company in Britain. It ensures all products. Miss Morgan says that the complacency of Magnus's kingdom is draw-

ing its tribute from the poorest parts of the earth and manufacturing chocolate-creams and Christian crockery by its leading industries. It is a kingdom, which is contemptuously sketched by the international organization, Breakages Limited. While the elected representatives of people make speeches in parliament, the country is dominated by business men who look for their private gains.(43)In *The Apple Cart*, Shaw deals with the problem of monarchy in a democratic country like England. He tries to say that the attempt to do away with institution of monarchy, which is represented by King Magnus, will ultimately spell ruin in society. The king is necessary to exercise a check on the activities of democratic leaders.

Magnus argues that the king is a scapegoat. He is alone who held responsibility while the democratic politicians pretend that what they do is done by the will of the people:"…democracy is humbug, and that instead of establishing responsible government it has abolished it…."(44) Such ideas made some readers misunderstand Shaw's view. Therefore, when he is asked if he thinks that the benevolent monarchy is a better form of government than democracy, Shaw replies that the benevolent monarchies and democracies are ideals, which have never been realized. The veto of hereditary ruler has no value as a safeguard. The veto of a capable ruler whether he is hereditary monarch, dictator, president or prime minister, has the value of his capacity.(45) Shaw dreams of a method of government in which the governed choose their rulers and they can change them. Only strong men are eligible for choice or change in a government. Neither hereditary monarch nor democracy can supply that. Sometimes hereditary monarch may accidently produce a capable ruler. Richard Nickson concluded that democracy is not the villain. Shaw did not attack the ideal democracy. He attacked the government that always supports greedy persons like the Prime Minister. Richard supported his conclusion with Shaw's note, that it is "the financier and the soldier are cocks of the walk, and democracy means that their parasites and worshippers carry all before them."(46)Shaw is nei-

ther opposed to monarchy nor democracy, but capitalism, which stands against in the way of social and economic progress.

*Geneva*, as most of Shaw's plays in which Shaw was using the theater as public platform to address the audience on urgent political questions in that time. He brought caricatures of actual persons on the stage and he was concerned with actual public institutions: the League of Nations, the World Court, and the Committee for the Intellectual Co-operation. The first act is set in the under-occupied office of the Committee intellectual Co-operation at Geneva, where a series of visitors arrive and present their demands. The first visitor is a Jaw who complains of German anti-Semitism. The second visitor is called the Newcomer. He reports a case of the suppression of the business democrat. The third is a widow of South American President from the republic of Earthly Paradise. She comes to search of some authority that will relieve her of the burdens of private justice, the wild justice of revenge for honor. The forth is an elderly English Bishop who complains that the Bolshevists have converted his footman to communism. The last one is the Russian Commissar who complains on the behalf of his government that the Church of England declares that Russians are accursed. Miss. Begonia is a typist from Camberwell, who receives all those visitors.

Miss. Begonia who as the winner of a Country Council scholarship, has a considerable opinion of herself: "I am ambitious, you know: I wona London Country Council Scholarship. I wanted a job that would draw out my faculties…But there nothing to do here… nobody ever comes near the place…."(47)It seems that the typist has nothing to do and no one visits the office or knows about its name, therefore, she astonished that five visitors come in one morning. At first with the entry of the Jew, it seems that Shaw is concerned with actual international situations. The Jew complains that the responsible ruler in Germany classes him as non-Aryan and looks at him as if he is the worse than other people. Therefore, he wants to, "asks the Committee to apply to the court for warrant against the responsible ruler."(48)The Jew

calls for the right of the minority in the face of a universal tendency to make the alien be a scapegoat. Shaw intends to say that every person must be descended not only from Adam and Eve, but also from everyone who was alive in the days of Abraham and Noah. Due to that the Jew must be classed as a citizen of the state under which he was born.(49)

The identity of the Newcomer is not clear. His native language is English, but his exact place of origin is left in doubt. He insists on his status as a British and talks of his country of Jacksonland, where the Prime Minister having dispensed with the parliament. He talks about his country as the modern country of democratic men. It is the homeland in which its people elect the government. However, this land is at risk from dictators. He complains that the Prime Minister whom he elected locks him up. Shaw criticizes democracy and considers it a curse. He views that democracy, which means the government in the interest of the whole people and not of a privileged class is not associated with the word democracy in the mind of English man. In English mind, it means adult suffrage, the House of Commons, and the Party System. The party system in Parliament has made the House of Commons useless because it cannot check on plutocratic oligarchy. It paralyses the government industrially and reduces all democratic leaders to helpless impotence. Due to that, Shaw considers the dictators like Messrs Mussolini and Hitler, who are not reduced to impotence by the House Commons, better than democratic men are. They are responsible and can be brought to account, whereas "in England the political responsibility under adult suffrage is everybody's, and what is everybody's responsibility is nobody's responsibility."(50)

The third visitor, the widow, who comes from the Earthly Paradise, has come to the Committee to search for some authority that will relieve her of the burdens of private justice, the wild justice of revenge for honor:

The WIDOW. Then you know that the Earthly Paradise is one of the leading state in the world in culture and purity of race, and that two thousand white inhabitants before the last revolution. There must still at least fifteen hundred left.(51)

Miss. Morgan stated, "Earthly Paradise is ironically named, but suggests the primitive state of human society, before public responsibility for law and justice was instituted." (52)The Widow describes herself to the World Court by saying," My name is Revenge. My name is Jealousy. My name is the unwritten law that is no law."(53)This indicates that there is a higher authority in human nature, which is spiritual authority. The widow realizes that earthly law will not protect her, therefore, she seeks God's authority when she says, "God will execute His own judgment on us all…"(54)The demands for justice is what brings all the visitors to the office. It is not a personal claim for the wrongs they have suffered but a claim for a universal law and incorruptible authority to which they can appeal. In the Court World, all private matters turn into public issues.

In the World Court, Flanco claims that physical force is important to ensure order "It was necessary to fight, fight, fight to restore order in the world…."(55)Flanco, Battler, and Bambardone's physical force is balanced by Deaconess and the Judge's call to put the public and personal life in order and govern it according to moral principle:

Deacness… I was a perfect fiend, jealous, quarrelsome, as touchy Mr. Battler, as bumptious as Signor Bombardone… look within, look within, and you will understand. I brought it all to Jesus and now I am happy… It is so simple.(56)

Shaw believes that social problems and political destruction is part of what is within. The international chaos and totalitarian monsters of irresponsibility is a reflection of what is inside. He'

inclines to," see the solution of political problems only in terms of spiritual authority and a change of heart."[57] The situation of the play has its literal value that morality needs to be codified as law. Shaw condemns the democratic system of his time. Greedy employers ruthlessly exploit the workers who live in poverty and are too ignorant to vote intelligently.

Shaw observed society critically from definite point of view, a socialist viewpoint, based on conventions. Though he is convinced in socialism, Shaw never gave a resolve to the social problems explored in his plays. The expression of his personal social and political views in the prefaces, are recorded indirectly in his plays. Through his plays, Shaw viewed that political solutions are provided by society. Shaw's social and political views are interrelated. He, however, preferred to create questions and to dramatize situations to highlight the basic political matters, which are part of the social problems. He tries to draw the reader's attention to the social and political problems under which they live.

***NOTES***


1. John Russell Taylor, *The Revels History of Drama in English*.(London, Methuen & Co. Ltd:1978),pp.174-175.
2. Ifor Evans, *A Short History of English Literature*.(Great Britain, c. Nicholls & Company Ltd: 1977),198.
3. George Bernard Shaw, *Sixteen Self Sketches*. (London, Constable and Company, Ltd: 1966),p.133.
4. George Bernard Shaw, *Candida A Mystery in Three Acts*.(London, Constable and Co. Ltd:1966),pp.84-85.
5. Ibid.
6. Archibald Henderson, *George Bernard Shaw: the Man of the Century*. (New York, Appleton Century-Crofts Ins:1966),p.34.
7. A. C. Ward, *General Introduction To The Works O f Bernard* Shaw.(London, Constable and Co-Ltd:1966), P.91.
8. Ibid.,p.75.
9. George Bernard Shaw, *Major Critical Essays, The Quintessence of Ibsenism. The Perfect Wagnerite. The Sanity of Art.* (London, Constable and Company Limited:1955),pp.25-26.
10. Bernard Shaw, *Candida A Mystery of Three Acts*. p.92.
11. Bernard Shaw, *Major Critical Essays*. P.38.
12. Towards the end of nineteenth century, numerous women were expressing in various ways their agitation for equality with men. This became known as the Question and anyone who declared her right to be independent place in the community was called a New Woman. See: Bernard Shaw, *Candida A Mystery of Three Acts*. P.93.
13. Ibid.,p.80.
14. Bernard Shaw, *Major Critical Essays* .p.38.
15. George Bernard Shaw, *Arms and the Man*.(England, Longman Group UK limted:1991),p. 75.
16. Ibid. p.83.
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